BR- 00157

CONFIDENTIAL

OFFICE OF STRATEGIC SERVICES

Research and Analysis Branch

R & A No. 1251

ITALIAN PROPAGANDA ORGANIZATION

Description

A survey of Italian propaganda administration and facilities, with recommendations concerning their operation under Allied authority. The discussion centers on the Ministry of Popular Culture and its subdivisions in charge of radio, press, and films. Tabular matter is presented in appendixes.

October 12, 1943

Copy No. 62

IT

Contents

		Page
I.	Introduction	1
	1. The Place of Propaganda in Italian Life	1
	2. Potentialities and Limitations of Allied-Sponsored Propaganda	2
	3. Propaganda from other Sources	2
	4. General Recommendations	3
II.	Overall Control of Propaganda	5
	1. Aspects and Agencies Concerned	5
	2. The Ministry of Popular Culture	5
	3. The Fascist Party	7
III.	Radio	9
	1. Operating Organization	9
	2. Broadcasting Stations	10
	3. The Radio Audience	11
	4. Program Content	12
IV.	Press	13
	1. Legal Provisions	14
	2. Control of the Journalistic Profession	14
	3. Control of News and Comment	15
	4. News Agencies	15
	5. The Book Trade	15
V.	Films	16
	1. Government and Fascist Party Control	16
	2. The Film Industry	17
	3. Distribution	17
	4. Theaters	18
	5. The Audience	18
VI.	Minor Propaganda Media	19
	1. Theater, Opera, Music, and Fine Arts	19
	2. Organizations	19

BR- 00157

Appendixes

		Page
Appendix I:	Radio	20
Table 1:	Italian Broadcasting Stations	20
Table 2:	Private Radio Subscribers	22
Table 3:	Content and Duration of Broadcasts, 1939	23
Appendix II:	Press	24
Table 4:	Important Daily Newspapers	24
Table 5:	Important Periodicals	28
Table 6:	Catholic Publications	29
Table 7:	Italian Book Publications, 1937-1939	30
Table 8:	Major Publishing Houses	31
Appendix III:	Films	32
Table 9:	Box Office Receipts, 1939	32
Table 10:	Per Capita Expenditure on Films, 1939	32
Table 11:	Number of Films Released, 1930-1938	33
Table 12:	Films Submitted to Ministry of Popular Culture in 1940	33
Table 13:	Box Office Earnings of New Films, by Nationality	34
Table 14:	Major Film Companies, 1937	34

Summary

Official propaganda played so large a part in Italian life under Fascism that it would be impracticable to discontinue it immediately. Under proper supervision it may make some contribution to Allied aims, provided the appearance of foreign control and inspiration is avoided and propaganda is limited in quantity and conducted on a dignified level.

The central organ of official Italian propaganda is the Ministry of Popular Culture, with legal authority over radio, press, films, theater, etc. Its machinery would be useful for purposes of propaganda control, but a change in its name and status as well as its personnel might be desirable in view of its formerly close association with Fascism. The Fascist machinery for control over individuals engaged in propaganda activity could be liquidated without serious detriment.

Radio broadcasting to a domestic audience of about 10,000,000 is carried on by a private monopoly under the Ministry of Popular Culture, the EIAR, through which broadcasting could be supervised. Local supervision at each station would be desirable until chain broadcasting is resumed.

The press and the journalistic profession are closely supervised by organs of the Ministry of Popular Culture and the Fascist Party and by the local administrative authorities. The film and motion picture industries are also supervised by the Ministry of Popular Culture. Importation of new American films is to be recommended.

The theater, opera, music, and the fine arts call for little supervision.

Private organizations used by the Fascists for propaganda purposes may be encouraged to revert to their original, non-propagandistic functions.

ITALIAN PROPAGANDA ORGANIZATION

I. Introduction

1. The Place of Propaganda in Italian Life

Propaganda has been one of the chief instruments of the Fascist dictatorship which ruled Italy from 1922 until 1943. Combined with terror and repression, it constituted one of the strongest supports of the regime and permeated every phase of the national life. Not only were press, radio, motion pictures and all other media of communication organized and manipulated for propagandistic purposes; the educational system, the Fascist organizations for children and adults, the workers' and employers' unions, and even private organizations of all kinds functioned as agencies for the spread of Fascist ideas and attitudes.

It is questionable how deeply or lastingly this flood of propaganda has affected the Italian mentality. Italians, long known for a considerable degree of skepticism, particularly as regards political systems and institutions, have undoubtedly maintained a somewhat critical attitude toward the outpourings of the official press and radio. Moreover, the highly activistic, nationalist and aggressive tone of Fascist propaganda was ill-attuned to the basic disposition of the Italian people, who tend to be easy-going, mildly cynical, and preoccupied with the immediate problems of material existence. The lukewarm attitude of most Italians during the present war suggests that the Fascist propaganda effort fell far short of complete success.

Nevertheless, propaganda has played so large a part in the mental life of the average Italian that it would be impracticable to eliminate it all at once. Sudden discontinuance of all official propaganda might well create a mental and moral vacuum which could be exploited by unscrupulous persons for their own ends.

The problem confronting Allied authorities responsible for propaganda supervision will therefore comprise (1) elimination of undesirable propaganda matter; (2) institution of propaganda policies favorable to the United Nations; and (3) gradual reduction of the volume of propaganda and promotion of a larger measure of freedom of expression, as a necessary step in rebuilding a sound political and intellectual life. In view of the generally friendly feelings of the Italian people for the Allies, propaganda control may prove to be only a minor problem. Conceivably, however, political and military developments may create a situation in which propaganda will need to be closely supervised or even carried on directly under Allied auspices.

CONFIDENTIAL BR- 00157

2. Potentialities and Limitations of Allied-sponsored Propaganda

(1) Liberated Territory

The basic aim of propaganda in liberated Italian territory, so far as the Allies are concerned, will be to secure the cooperation and good will of the local population in order to promote (a) order and security, (b) assistance to our war effort, and (c) growth of a healthy non-Fascist political outlook. The attitude of the local population will, however, be influenced by a variety of factors beyond the reach of propaganda, such as the status of the Italian government, the nature of the armistice and peace terms to be imposed, the activities of the enemy in Italy, and the success of our relief and rehabilitation operations. Propaganda must operate within the limitations imposed by these factors.

(2) Enemy-Occupied Territory

For the present, the basic aim of any propaganda directed from liberated to enemy-occupied territory will be to undermine the position of the German army and its supporters. Propaganda can, however, make only a limited contribution to this end. Presumably its most useful functions will be to spread accurate information on the progress of the war, counteract the effects of enemy propaganda, promote faith in American power and benevolence, and predispose Italians in favor of our future military occupation.

(3) Territories Outside Italy

Important facilities exist for shortwave broadcasts to Europe, the Mediterranean Basin, the Near East, and the Americas. Propagandistic use of these facilities would be governed by the overall psychological warfare policy of the United Nations.

3. Propaganda from other Sources

In addition to locally-authorized propaganda, the Italians will probably be exposed to propaganda from several other sources, enemy, neutral, and friendly. Efforts to block reception of foreign radio propaganda through such methods as jamming, confiscation of radios, punitive action, etc., would probably be unwise in view of the association of such measures with the repressive Fascist regime.

The following may be among the more important external propaganda sources:

(1) The Enemy

The German-sponsored "National Fascist Government" of Italy may be expected to continue its propaganda efforts through all

PR 00157

available channels, particularly through Italian radio stations under its control. The Japanese radio broadcasts in Italian, but is probably not much heard in Italy.

(2) The United Nations

Radio propaganda has been beamed to Italy from the United States, Great Britain, Russia, and Algiers (United Nations Radio). The British broadcasts, in particular, have long had a considerable Italian audience.

(3) The Vatican

The Vatican may be in a position to carry on extensive propaganda activities through its own broadcasting station and press, as well as through the organization of the Roman Catholic Church. Attempts to influence such propaganda should be made, if at all, with the greatest tact. It is quite possible that the Vatican will voluntarily prevent its propaganda activity from noticeably conflicting with our own.

4. General Recommendations

The following general principles, it is believed, would form suitable guides for Allied propaganda policy, and should tend both to promote our immediate interests in Italy and to lay the foundations for future Italian-American collaboration.

(1) The appearance of foreign control and inspiration should be avoided

It is perhaps too much to expect that the Italians, if left entirely to their own devices, should automatically reorient their propaganda and their entire cast of thought in a non-Fascist direction. On the other hand, it appears highly unlikely that overt propaganda activity by foreign powers would succeed in bringing about such a reorientation. Indeed, long-continued foreign propaganda might even have the opposite effect, and set up dangerous counter-currents of nationalistic opposition.

Far more promising, under all the circumstances, would be the method of entrusting bona fide Italian liberals with responsibility for managing their own propaganda and censorship machinery. The interests of liberal-minded Italians are not fundamentally different from those of the Allies, and their knowledge of the psychological factors involved is necessarily better.

It is assumed, of course, that any Italian government permanently recognized by the Allies will itself have a liberal

orientation, and will be able to guarantee full freedom of liberal expression as well as preventing undesirable propaganda. In the unlikely event that the Allies should find themselves supporting an anti-liberal Italian government -- one with which patriotic liberals found themselves unable to work -- the effectiveness of propaganda from either Allied or Italian government sources would be greatly reduced, if not nullified.

(2) Propaganda should be limited in quantity.

Italians are suffering from a surfeit of official propaganda and are likely to resent any attempt to continue it on the same scale. Recognition of the right of freedom of expression would itself be an official propaganda gesture of immense value. Many facilities hitherto used primarily for propaganda are equally suited to the presentation of high-grade entertainment, and of political and cultural discussion on a non-propaganda basis. Such propaganda as it is necessary to disseminate should be presented unobtrusively, and cast in a factual and logical rather than an emotionalized form.

(3) Propaganda should be conducted on a dignified level.

Italians would quickly be repelled by emotionalism, salesmanship, high-pressure tactics, or vulgarity. A tone of partisanship should be avoided; attacks on Italian institutions and personalities -- even Fascists -- should be left to the Italians themselves. Even anti-German and anti-Japanese propaganda might make a bad impression, if its Allied inspiration were too obvious. Posters, etc., should if possible bear the imprint of a recognized Italian source.

(4) Propaganda may be carried on in standard Italian.

Standard literary Italian is the established language of education, culture, press, and radio. It is generally understood in urban districts, and even people in the remoter rural districts have a rudimentary knowledge of it.

In addition to standard Italian, Italy has innumerable dialects, which differ widely from one district to another. Generally speaking, however, literary Italian will be adequate for all propaganda purposes. Use of dialects would be more appropriate for entertainment features than for straight propaganda, and should be undertaken only with the advice and assistance of qualified Italians.

It should be remembered that Italy still has an unusually high illiteracy rate (21 percent in 1931). Illiteracy is much more prevalent in the south than in the north, and is more common in the rural districts than in the towns. Even illiterate Italians have a remarkable degree of practical intelligence.

II. Overall Control of Propaganda

1. Aspects and Agencies Concerned

Control of propaganda in the Fascist state has had two aspects: (1) the positive aspect of promoting attitudes and opinions required by the government; (2) the negative (censorship) aspect of suppressing news, comment, or opinion unfavorable to the regime. In its positive aspect, propaganda was carried on primarily through the Ministry of Popular Culture, the Ministry of National Education, and the Fascist Party and its offshoots. Censorship was carried on by the same agencies with the collaboration of local administrative authorities and of the military.

The present discussion will be limited, in the main, to the activities of the Ministry of Popular Culture, the central organ of official propaganda, and of the Fascist Party. Educational problems will be treated in a separate study. Although a number of changes in propaganda organization have occurred since the fall of Mussolini, the system as described here remained substantially in effect at least up to the date of the Italian armistice, and neither the Badoglio nor the Mussolini governments have yet shown any disposition to alter its basic framework.

While the development of any permanent propaganda policy in Italy would require the use of some such system as the one described below, it is recognized that in the earlier stages of Allied occupation some propaganda may have to be carried on directly under the auspices of the Allied armies. As new territories come under Allied control, the local population can readily be informed of our aims and requirements through posters, handbills, and the local press and radio.

2. The Ministry of Popular Culture (Ministero della Cultura Popolare)

General supervision over all state propaganda activity is vested in the Ministry of Popular Culture (formerly Ministry of Press and Propaganda), located at Via Vittorio Veneto 56, Rome. The Ministry embraces the following divisions:

(1) General Directorate for Administrative Services, General Affairs, and Personnel;

(2) General Directorate for the Italian Press;

(3) General Directorate for the Foreign Press;

(4) General Directorate for Propaganda (precise functions not known);

(5) General Directorate for the Cinema;

(6) General Directorate for the Tourist Industry;

(7) General Directorate for the Theater;

(8) General Directorate for Cultural Exchanges (?);

(9) Inspectorship of Radio and Television. 1/

Under the supervision and control of the Ministry of Popular Culture are a number of institutions or associations (enti) which also serve propaganda purposes, either primarily or as an auxiliary function:

(1) The Educational Motion Picture Union (L'Unione Cinematografica Educativa--LUCE). (See below, section V.)

(2) The National Association of the Tourist Industry (Istituto Nazionale per le Industrie Turistiche--ENIT).

(3) The National Institute for Classical Drama (Istituto Nazionale del Dramma Antico).

(4) The State Gramophone Records Collection (Discoteca di Stato).

(5) The Provincial Tourist Institute: (Enti Provinciali per il Turismo).

(6) The Committee for Credit to Hotels (Comitato per il Credito Alberghiero).

Further, the Ministry exercises general supervision over the following bodies:

(1) Radio: The Italian Broadcasting Monopoly (Ente Italiano per le Audizioni Radiofoniche--EIAR). (See below, section III.)

(2) Tourist Industry: Royal Italian Automobile Club; Autonomous Association of Health, Tourist, and Pleasure Resorts; "Silano" Tourist Organization; "Springtime in Sicily."

(3) Theater: Managements of the San Carlo Theater (Naples), Scala Theater (Milan), Victor Emmanuel III Theater (Florence), Arena Theater (Verona); Italian Organization for Theatrical Exchanges.

(4) Writing and Publishing: Italian Society of Authors and Publishers (Società Italiana degli Autori ed Editori).

1/ Decree-Law of Sept. 24, 1936, no. 1834 (Gazzetta Ufficiale, Oct. 22, 1936) and later enactments; Commercio estero e turismo (Milan, 1939), p. 44; Italian Basic Handbook (British), p. 87; FBIS Daily Report, May 14, 1943.

In 1937 the Ministry was authorized to employ a total Personnel of 800, including 272 administrative, 114 professional and technical, and 414 clerical and maintenance employees. 1/ The Minister has authority to appoint a small number of "press attachés" in the various prefectures of Italy. 2/

In view of the central position of the Ministry in the whole field of propaganda, its retention as an instrument for supervision and control would present considerable advantages. On the other hand, its identification with the Fascist regime and ideology has been so complete, and its personnel is likely to be so thoroughly Fascist in outlook, that the Italian government itself might well prefer to liquidate it, maintaining only so much of the existing machinery as is really necessary for purposes of public information. The Ministry's tourist and cultural functions could easily be transferred to the Ministry of National Education, which already has jurisdiction over antiquities and fine arts, libraries, preservation of national beauties, etc. What remained of the Ministry of Popular Culture could be demoted to the status of an office of information. Such a change need not impair its utility as a control agency.

3. The Fascist Party

The Fascist Party has exercised a twofold propaganda function: (1) its local units on every level and its various subsidiary organizations have been centers for dissemination of Fascist ideas and "spirit"; (2) through the machinery of the Fascist corporative system, the Party has supervised all persons engaged in any kind of propaganda activity.

(1) Party and Party-Controlled Propaganda Organizations

Inculcation of Fascist ideas and attitudes has been one of the chief objects of the Fascist Party and the subsidiary Fascist organizations for children, youths, and adults. It is assumed that all these organizations will be either de-Fascistized or dissolved out of hand.

Similar treatment may be accorded to such organizations as the National Fascist Institute of Culture (Istituto Nazionale Fascista di Cultura), which has had the function of carrying Fascist propaganda into the more cultivated sections of the population by promoting the publication of suitable books, maintenance of an extensive library, etc. 3/

1/ Decree-Law of Jan. 11, 1937, no. 3 (Gazzetta Ufficiale, Jan. 21, 1937).

2/ Decree-Law of Sept. 24, 1936, no. 1834 (Gazzetta Ufficiale, Oct. 22, 1936).

3/ Ebenstein, William, Fascist Italy (New York, 1939), p. 104.

Older organizations such as the Dante Alighieri (Società Nazionale Dante Alighieri), founded in 1889 "to safeguard and promote Italian language and culture outside the Kingdom, and to hold high the sentiment of Italianism everywhere," 1/ belong to a category only slightly different. The Dante Alighieri specialized in rabidly nationalistic propaganda even before Fascism, and since 1922 it has become thoroughly Fascistized. Without a radical change of personnel and policies, its continuance could scarcely be recommended.

(2) The Corporative System

Professional people and intellectual workers, the chief class engaged in propaganda work, are organized in provincial associations which correspond to the main occupational categories in the professional field: authors and writers, artists, journalists, musicians, stage technicians, etc. These provincial associations are combined into national professional "syndicates," which in turn are grouped together to form the National Fascist Confederation of Artists and Professional Workers (Via Toscana 5, Rome). Similar occupational groupings, such as the National Federation of Newspaper Publishers and Press Agencies, the National Federation of the Entertainment Industry, the National Federation of Electrical Communications Workers, etc., etc., embrace all other persons concerned with propaganda in any way, whether as employers, employees, or independent workers.

This machinery has been the Party's most potent instrument for securing universal outward conformity to its doctrines. Through the corporative system it has been able to prevent any opponent of the regime from earning a livelihood in his chosen trade or profession.

The general problem of the future of the corporative system transcends the scope of this discussion. For purposes of propaganda control, the existing setup might provide a convenient means of contact with the occupational groups concerned, especially during the transitional period before Allied control is fully established in a given area. On the other hand, immediate dissolution of these organizations would probably have no serious consequences, provided the official propaganda agencies were adequately controlled.

1/ Consiglio Nazionale delle Ricerche, Enti Culturali Italiani (Bologna, 1929), vol. 2, p. 11.

III. Radio

1. Operating Organization

Radio broadcasting for Italy and the Italian colonies is carried on exclusively by a government-controlled corporation, the Ente Italiano per le Audizioni Radiofoniche (EIAR), under a 25-year concession granted in 1927. The EIAR owns and operates all of the 50-odd Italian broadcasting stations. Nominally a private concern supported by a tax on radio sets, it is closely supervised and controlled by the Ministry of Popular Culture. In case of military or other compelling necessity, the government has the right to limit its operations or take over its installations, offices, and equipment. 1/

The EIAR is an enterprise of considerable magnitude. Early in the war it was reported to have a personnel of 15 directors, 1,000 workers and technicians, and over 3,000 "collaborators," and to possess 29 buildings. 2/ Its internal organization, under a supervisory committee of prominent personages from political and professional life, includes sections for programs, administration, technical matters, construction and research, propaganda and "development," and publications (it publishes a weekly bulletin, the Radiocorriere, with an estimated circulation of 175,000 copies). Branch organizations on a similar pattern are maintained at each of the main broadcasting stations. 3/ The head offices, formerly at Turin, were transferred to Rome (Via Montello 5) at the outbreak of the war. 4/

Another government-sponsored body, the Rural Radio Organization (Ente Radio Rurale--ERR), functioning under the Ministry of Communications (1937), supervises the preparation of educational and other programs for the rural population, and has distributed cheap radio sets on the installment plan to schools, local authorities, and Fascist groups in rural districts. 5/

1/ Decree-Law of Nov. 17, 1927, no. 2207 (Gazzetta Ufficiale, Dec. 13, 1927); Huth, Arno: La Radiodiffusion, puissance mondiale (Paris, 1937), p. 137.

2/ Charles J. Rolo, Radio Goes to War (New York, 1942), pp. 133-4.

3/ Huth, La Radiodiffusion, p. 137.

4/ BBC European Audience Estimates: Italy, July 26, 1943.

5/ Huth, La Radiodiffusion, pp. 140-41.

2. Broadcasting Stations 1/

(1) Medium-Wave Stations

Medium-wave stations are of primary importance for influencing local Italian opinion. The most powerful medium-wave stations are located at Rome, Florence, Bologna, Turin and Milan; minor stations are located in a number of provincial capitals.

Italian stations are organized for chain broadcasting of programs originating at Rome or elsewhere. Since Italy entered the war they have been regrouped into three chains (Red, Blue, and Green), with network stations at Rome, Bologna, Milan, Turin, Florence, Genoa, Trieste, Naples, Ancona, Bari, Palermo, and Catania. It has not proved possible to provide three different programs simultaneously; after June, 1942, two simultaneous programs were provided, each on four to five wavelengths.

Because the mountainous nature of the country makes reception difficult in many parts of Italy, the government has tried to assure every large region at least three stations, some of them of low power. Minor stations not belonging to the three chains serve primarily as relay stations for the more powerful ones. Minor stations off the underground cable network are linked by aerial telephone wires.

Allied supervision of medium-wave broadcasting would have to be carried out in each individual station until facilities for chain broadcasting are restored. Supervision could probably be limited to participation in program makeup and a precautionary reading of scripts. Resumption of chain broadcasting would make it possible to centralize all control at Rome, except for purely local programs.

(2) Short-wave stations

Short-wave stations are useful only for influencing opinion outside Italy. Italian broadcasts to foreign countries in 1942 totaled 87,960 (12,410 hours) in 32 different languages. Among the audiences addressed were Italian residents in the Western Hemisphere, Italian workers in Germany, soldiers and prisoners in foreign countries, and sailors interned in neutral ports. 2/

The principal short-wave stations are located at Prato Smeraldo (near Rome). They would be supervised in the same manner as

---

1/ A complete list of Italian broadcasting stations appears in Appendix I (Table 1). Technical information from Topographic Intelligence Subdivision.

2/ FBIS Daily Report, May 14, 1943.

medium-wave stations, in conformity with general Allied psychological warfare policy.

(3) Jamming stations

Jamming stations (designed to hinder reception of foreign broadcasts) have been reported to exist at Rome, Turin, and Milan. 1/

3. The Radio Audience

(1) Number of Listeners

According to official statistics there were 1,572,139 licensed radio receiving sets in use in Italy (including Sicily and Sardinia) on December 31, 1941 (see Table 2). The small number of licensed sets is not a true index to the number of listeners: the ratio of listeners to licensed sets has been estimated as high as 6 to 1, making a total of perhaps 10,000,000 regular listeners.

Group listening outside the home has been well developed, largely through government encouragement. In 1940 every village was reported to have a communal radio receiver; 2/ 6400 Dopolavoro clubs and more than 23,000 public establishments (including bars, restaurants, railroad stations, factories, Fascist organizations, etc.) were licensed to possess sets. In 1939 over 20,000 schools in Italy had radio receivers. 3/

(2) Type and condition of sets 4/

According to an estimate made in 1943 about 25 percent of Italian radio sets are equipped to receive short-wave broadcasts, despite official discouragement of the use of equipment able to receive enemy propaganda. In January 1943 production of civilian short-wave sets was forbidden; manufacture of other civilian sets was limited to the filling of quotas already assigned, and all such production was to cease in August 1943. There are hardly any battery sets in Italy.

It is reported that repairs have been available. There is a shortage of tubes, but spare parts have been obtainable on the black market.

1/ BBC European Audience Estimates: Italy.

2/ Consular Report, Rome, Oct. 11, 1940.

3/ Hund, La Radiodiffusion, p. 141.

4/ BBC European Audience Estimates: Italy; Radio Toulouse broadcast, Jan. 1943, Topographic Intelligence Subdivision.

(3) Restrictions on Listening 1/

Up to the time of the armistice Italians were forbidden to listen to any enemy or neutral stations. Violations were punishable by confiscation of radios and prison sentences of six months to three years, plus fines ranging from 4,000 to 40,000 lire. These penalties do not appear to have discouraged determined listeners.

(4) Listening Habits 2/

According to a survey made by the EIAR in 1940, the greatest proportion of listeners tune in between 11:00 and 11:30 and 18:30-20:30 G.M.T.

15	percent	listen	in	between	05:30 - 06:30
70	"	"	"	"	09:30 - 10:30
80	"	"	"	"	10:30 - 11:00
90	"	"	"	"	11:00 - 11:30
25	"	"	"	"	14:30 - 16:30
90	"	"	"	"	18:30 - appx 20:30
15	"	"	"	"	21:00 - 22:00

The BBC found that its 18:30 broadcasts reached the largest audience, while many persons also listened to lunch-time and early morning bulletins.

4. Program Content

According to its charter, granted in 1927, the EIAR is limited to the broadcasting of music, theatrical or ceremonial performances, sporting events, etc., talks, sermons, lectures, readings, and news. It is obligated to place two hours a day at the disposal of the government, and must be prepared to make its facilities available at any time for programs of general interest. Six morning hours a week must be devoted to programs of local interest (news, talks, lessons, etc.) sponsored by the communes. Advertising is permitted, provided it does not lower the quality of the programs and does not take up more than 10 percent of the radio time purchased. 3/

1/ BBC European Audience Estimates: Italy.

2/ Ibid.

3/ Decree of Nov. 17, 1927, no. 2207 (Gazzetta Ufficiale, Dec. 13, 1927).

The EIAR broadcasting programs are supervised by the Ministry of Popular Culture, which, however, gives it a fairly free hand in non-political broadcasts. Broadcast of political or economic information, except when furnished by an authorized government agency, requires approval in advance by the local administrative (prefectural) authority. 1/

A table showing the number of program-hours devoted to news, music, etc. appears in the appendix (Table 3). General recommendations on propaganda policies, applicable to radio broadcasting, will be found in section I, above.

As a supplement to propaganda broadcasts, it may be possible to secure transcriptions of American musical programs and other comparatively high-grade entertainment which could be adapted to Italian audiences by native experts. In broadcasts to enemy-occupied territory brief news flashes repeated a number of times are likely to be more effective than lengthy commentaries, because of the danger of listening.

IV. Press

The press holds a comparatively unimportant position in Italian life, largely because rigid supervision has given it a uniform monotony. Newspapers of national importance are relatively few, the most influential being a small number of Rome papers and the Corriere della Sera of Milan and the Stampa of Turin.

In order to maintain the fiction of a free press, censorship has been enforced through a complicated legal system. Theoretically, the journalist is a private individual, exercising a public function; the newspaper is likewise a privately owned enterprise, which is considered to fulfill a public social and political role. Both "gladly accept" the control of the government so that their private opinions may be "harmonized with national ends." 2/ Officially they publish what they wish; actually no newspaper or magazine may be published without official permission, and post-censorship of the contents of individual issues is extremely severe.

1/ Ibid.

2/ Annuario della Stampa, 1937-38 (Bologna, 1937), p. 107.

1. Legal Provisions

Control of Italian publications is insured by the press law of May 26, 1932. 1/ Before any material is published the director or responsible editor of the publication must obtain recognition and approval from (1) the Procurator-General of the local Court of Appeal, (2) the Ministry of Popular Culture, (3) the National Syndicate of Journalists, and (4) the local Prefect. A complete declaration of ownership of both the publishing and printing companies is required. Any change in the status of the newspaper or of its editors, owners, and printers must likewise be recognized by the Prefect. This recognition must be renewed at the beginning of each year.

Any mistake in these arrangements is grounds for immediate suspension of the publication. Two violations of the above law, or two violations of the directives of the General Directorate for the Italian Press (sec. 3, below), are grounds for the dismissal of the director or responsible editor. This action is brought by the Court of Appeal, which may at the same time suspend publication. The Prefect can reprimand the editor for infractions, confiscate the offending edition, and bring the editor to court. In some cases periodicals of cultural interest have been driven out of existence merely because they tried to be unpolitical and did not take a pro-Fascist stand. 2/

2. Control of the Journalistic Profession

Personal control of journalists is exercised by the National Fascist Syndicate of Journalists (Via Toscana 5, Rome). No Italian may practice journalism in Italy unless he is enrolled on the Register (Albo) kept by the Syndicate. Enrolment is conditional upon the possession of certain "moral and cultural prerequisites" (chiefly of a political character), and must be renewed each year. A journalist may be suspended by the Syndicate at any time. 3/

The Syndicate also operates the school of journalism, organizes the administration of social security for its members, and collaborates closely with the Ministry of Popular Culture in administration of the

---

2/ Ebenstein, Fascist Italy, pp. 59-60.

1/ Franchi, L.: Leggi usuali d' Italia, 6th ed. (Milan, 1934), vol. 2, pp. 2178-81; Annuario della stampa, 1937-38, pp. 836-9.

3/ Annuario della stampa, 1937-38, pp. 105-6; Ebenstein, Fascist Italy, pp. 59-60; Italian Basic Handbook, pp. 90-91.

censorship machinery. It has certain legal powers to regulate the profits of newspapers and the wages and hours of journalists. 1/

Complete information on journalists, publishing establishments, etc. can probably be obtained from the files of the National Syndicate or its local branches.

Fascist control of other persons connected with the press is exercised through such component bodies of the corporative system as the National Federation of Newspaper Publishers and News Agencies, the Association of the Technical Press, the Society of Authors and Publishers, and the National Federation of the Publishing Industry.

3. Control of News and Comment

Supervision over what is to be published in the Italian press is vested in the General Directorate for the Italian Press, a division of the Ministry of Popular Culture. This agency controls editorial commentary of all sorts, news stories and emphasis, and even artistic criticism, throughout the Italian press. Under the Fascist regime detailed directives, formulated by the Director in close collaboration with the Minister and the Duce, were sent out daily, enforced by the implicit threat of confiscation of recalcitrant publications or dismissal of the responsible editors.

Control over dissemination of Italian news abroad was exercised by the same Ministry through the General Directorate for the Foreign Press, which controlled official news sources and attempted to use various kinds of pressure on individual foreign journalists in order to secure favorable reporting.

4. News Agencies

Stefani is the only official Italian news agency. It has numerous local correspondents and controls news stories from foreign sources. These are sent out from Rome and are almost always printed verbatim by the newspapers. Although other news agencies exist, they are important mainly for special coverage. 2/

5. The Book Trade

Book publication, totalling some 10,000 books per year, centers in Rome, Milan, Florence, Turin, and Bologna. Control over book

---

1/ Annuario della stampa, 1937-8, pp. 117-22.

2/ Ebenstein, Fascist Italy, p. 67; Italian Basic Handbook, p. 91; Annuario della Stampa, 1937-8, pp. 795-6.

publication has been largely indirect, censorship being applied only after the volumes are already printed and bound. Out of 12,431 books reviewed for censorship in 1935, 374 were rejected and seized for "containing elements contrary to the political, social and economic order of the state." 1/ The dread of financial loss resulting from this type of post-censorship made publishing houses extremely wary of accepting manuscripts which might be deemed unsuitable; on the other hand, orthodox Fascist works found ready acceptance.

In view of this situation it would be desirable to introduce as soon as possible novels and other works which have been published in Italian in foreign countries, such as the publications of the free Italian publishing house at Capolago, Switzerland. 2/ Italian translations of recent books on world affairs and of anti-Fascist classics would also find a ready market.

V. Films

Under the Fascist regime motion pictures were extensively used as a propaganda medium, under close state supervision. Although it may be undesirable to continue direct film propaganda on the same scale in future, the popularity of the cinema makes it a suitable means for influencing popular attitudes indirectly and unobtrusively.

1. Government and Fascist Party Control

Governmental responsibility for the supervision of films and the film industry is vested in the General Directorate for the Cinema, a division of the Ministry of Popular Culture, which also has general supervision over the Educational Motion Picture Union (L'Unione Cinematografica Educativa--LUCE), discussed below. The Ministry has reviewed all Italian and foreign films (except those produced by LUCE) before release, suggesting changes or adaptations, and in some cases refusing release entirely (see appendix, Table 12). The same machinery could easily be used under Allied auspices to prevent release of any films inimical to United Nations interests.

1/ Ebenstein, Fascist Italy, p. 106.

2/ Ibid.

Fascist Party control over individuals in the film and theater industries is exercised through the National Fascist Federation of the Entertainment Industry and the National Fascist Federation of Workers in the Entertainment Industry, both of which are organs of the corporative system.

2. The Film Industry

In 1936 the film industry in Italy had a total capitalization of 29,650,000 lire. 1/ Total Italian film production in 1940 was 85 films, not including LUCE films (see below) and other short subjects. 2/

The Fascist government made strenuous efforts to increase the production and quality of Italian films by means of subsidies. The Ministry of Popular Culture lent important aid to the establishment in 1935 of "Cinecittà," a large group of studios near Rome in imitation of Hollywood.

The Educational Motion Picture Union (L'Unione Cinematografica Educativa--LUCE), producing educational and propaganda films and newsreels, was established in 1924 as a semi-state body and in 1942 was recognized as an official state body. LUCE has been, next to the press, the most important Fascist instrument for mass propaganda. Some of its propaganda films have had compulsory circulation, and after 1941 all motion picture houses were required to show LUCE newsreels. LUCE has been allowed to affiliate with commercial film producing and distributing companies.

Under Allied occupation the facilities of LUCE would presumably be used for educational film production and for adapting newsreels of Allied origin for Italian audiences. Films depicting Allied relief and reconstruction activities in Italy would probably have a good effect.

3. Distribution

Films are distributed both through regular commercial channels and through the facilities of the Dopolavoro (Leisure Time) organization, which maintains about 700 traveling projectors for rural districts. The Ente Nazionale Industrie Cinematografiche, affiliated with LUCE, controls one of the greatest film booking agencies in Italy, thus guaranteeing the financial success of the most important Italian films. 3/

1/ Società Italiana per Azioni, Notizie statistiche, 1937, p. 36.

2/ Table 12, below.

3/ Italian Basic Handbook, p. 87.

4. Theaters

In 1938 a total of 1,418 Italian theaters were regularly or occasionally available for motion picture performances. The majority of such theaters seated between 250 and 500 persons. Many of them were located in rural communes of not more than 10,000 inhabitants. 1/

The Italian theater and cinema industry had a total capitalization of 55,605,500 lire in 1936. 2/ Gross receipts of motion picture houses were 597 million lire in 1939, 679 million lire in 1940, 906 million lire in 1941, and 1,269 million lire in 1942. 3/

5. The Audience 4/

Motion pictures are the main popular amusement in Italy. Expenditure for motion picture admissions in 1939 was 13.51 lire per capita, as compared with 2.71 lire for theater, 0.92 lire for sport, and 2.22 lire for other types of entertainment. Individual motion picture admissions in 1938 totaled 348,597,011, at an average admission price of 1.68 lire. 5/

American films have been consistently the most popular with Italian audiences, despite official efforts to promote Italian films and restrict the showing of foreign films. Up to 1940 the United States provided the largest number of films each year and brought in the largest share of box office receipts (73.56 percent between July 1, 1937 and December 31, 1938). As late as June 1942 many American films were still in circulation, with dubbed-in Italian dialogue, and the demand for American films apparently had not subsided. 6/

Under these conditions it will probably be desirable to provide for importation of suitable new American films. American producers are on the whole well informed as to the tastes and idiosyncrasies of Italian audiences.

1/ Società Italiana degli Autori ed Editori, Lo Spettacolo in Italia, 1938. pp. 163, 180, 183.

2/ Società Italiana per [illegible]zioni, Notizie statistiche, 1937, p. 36.

3/ Lo Spettacolo in Italia, 1938, pp. 192, 197.

4/ See Tables 9, 10, 13, below; Lo Spettacolo in Italia, 1938, pp. 192, 197.

5/ Ibid.

6/ Survey of Foreign Experts, Report #N 206, Dec. 11, 1942.

VI. Minor Propaganda Media

1. Theater, Opera, Music, and Fine Arts

Dramatic and musical performances still play a large part in the cultural life of the aristocracy and middle classes. In 1938, 19,961,192 tickets were sold for 72,056 public performances of these types, at an average price of 5.12 lire; nearly 50 percent of the tickets were sold in communes of less than 100,000 inhabitants. 1/ The popularity of these forms of entertainment has, however, been declining gradually for a number of years, and only 16,041,261 tickets were sold in 1941. 2/

The Fascists attempted to use artistic media for propaganda purposes, and to imbue Italian cultural life with a Fascist atmosphere. In reality, however, the propagandistic importance of these art forms is not great, and Allied authorities can afford to permit considerable latitude in the artistic field. Italian cultural activity may probably be trusted to reorient itself in a more liberal direction without much external guidance.

Control of musical and theatrical activity is officially vested in the General Directorate for the Theater, a division of the Ministry of Popular Culture. New theatrical works must be approved by the Ministry in advance of performance. 3/

2. Organizations

In addition to such recognized media as the press, radio, films, posters, etc., and regular Fascist organizations, Fascist propaganda was disseminated through a great variety of state-supervised or party-supervised organizations of an ostensibly social, professional, or cultural character. By this means the individual Italian was brought into direct contact with Fascist ideas.

With most of these organizations, however, propaganda was an incidental rather than an essential part of their functions. Therefore, such organizations as are not dissolved on the ground of their specifically Fascist character may well be encouraged to revert to their original, non-propagandistic functions. Insofar as their usefulness depends upon some public or semi-political aim, efforts might be made to direct their energies toward welfare and reconstruction activity.

1/ Lo Spettacolo in Italia, 1938, p. 48.

2/ Osservatore Romano, Aug. 14, 1942.

3/ Decree of Mar. 18, 1935, no. 326 (Gazzetta Ufficiale, Nov. 4, 1935).

CONFIDENTIAL

Appendix I: Radio

TABLE I: ITALIAN BROADCASTING STATIONS 1/

Medium-Wave Stations

Station	Kind	Kc/s	Kw.
Ancona	Bacchini	1348	1
Ascoli Piceno	---	---	0.2
Aquila (Abruzzi)	---	---	½
Bari I	Marconi	1059	20
Bari II	EIAR	1357	1
Benevento	---	---	0.2
Bologna I	Marconi	986	50
Bologna II	---	---	0.2
Bolzano	EIAR	536	10
Cagliari	---	---	1
Campobasso	Marelli	---	0.2
Catania	---	565	3
Catanzaro	---	---	0.2
Cervia	---	---	---
Cosenza	---	---	0.2
Florence I	Marconi	610	100
Florence II	EIAR	1140	10
Florence III	---	1258	1
Foggia	---	---	0.2
Fossacesia	---	---	---
Genoa I	EIAR	1140	10
Genoa II	EIAR	1357	5
La Spezia	---	---	0.2
Macerata	---	---	0.2
Messina (?)	---	---	0.25 (?)
Milan I	RCA	814	50
Milan II	Marconi	1357	4
Milan III	Bacchini	1429	1
Milan-Italia Libera (Clandestine)	---	---	---
Naples I	EIAR	1303	10
Naples II	Bacchini	1429	1
Padua	EIAR	---	---
Palermo	Marconi	565	3
Pescara	---	---	0.2
Potenza	---	---	0.2

1/ Annuario statistico italiano, 1941, p. 311; BBC Survey of Broadcasting Organization in Italy, Dec. 15, 1942 (CID 28433); supplementary information from Topographic Intelligence Subdivision.

Station	Kind	Kc/s	Kw.
Rome I	---	713	100
Rome II	---	1222	60
Rome III	---	1357	5
Rome-Nazionale Socialista (Clandestine)	---	---	---
San Remo	---	1348	5
Taranto	---	---	0.2
Teramo	---	---	0.2
Turin I	EIAR	1140	30
Turin II	EIAR	1357	5
Turin III	EIAR	1429	5
Trieste	Marconi	1140	10
Venice	Marelli	977	5
Verona	CGE	1429	0.25
Zara	---	---	0.7

Short-Wave Stations

Prato Smeraldo	2Ro3	9630	
	4	11810	
	6	15300	Include
	7	17770	two 100-kw.,
	8	17820	
	11	7220	two 50-kw.,
	17	19590	one 1-kw.
	18	9760	
	19	10330	
	21	15060	
	22	11950	
	23	6300	

N.B. The short-wave transmissions of "Radio Bari" to the Near East apparently originate in Rome.

CONFIDENTIAL

TABLE 2: PRIVATE RADIO SUBSCRIBERS

(a) By Regions (December 31, 1941) 1/

Abruzzi e Molise	22,052
Calabria	28,743
Campania	93,804
Emilia	108,071
Lazio	103,416
Liguria	85,798
Lombardia	318,564
Lucania	6,614
Marche	28,562
Piemonte	202,322
Puglie	48,618
Sardinia	21,767
Sicilia	68,283
Toscana	114,877
Umbria	18,736
Veneto	115,060
Venezia Giulia e Zara	55,790
Venezia Tridentina	27,677
Total	1,570,198

(b) By Communes with Broadcasting Stations (December 31, 1940) 2/

Ancona	5,158
Bari	15,488
Bologna	26,421
Bolzano	4,306
Catania	10,193
Firenze	23,714
Genoa	61,473
L'Aquila	1,517
Milan	140,315
Naples	46,729
Padua	-----
Palermo	19,213
Rome	111,726
San Remo	-----
Turin	81,317
Trieste	24,129
Venice	13,330
Verona	9,338

1/ BBC European Audience Estimates: Italy, July 26, 1943, citing Annuario statistico italiano, 1942.

2/ Annuario statistico italiano, 1941, p. 311.

TABLE 3: CONTENT AND DURATION OF BROADCASTS, 1939 1/

Content	Hours
Opera	9,584
Symphonic and Chamber Music	10,770
Light and Dance Music	27,351
Operetta	2,890
Sacred and Choral Music	2,338
Lectures and Talks	3,811
Recitation and Declamation	3,476
Broadcasts for Children	1,122
Ceremonies and Sports	2,077
Scholastic Programs	3,258
Programs for Farmers	1,096
Programs for the Armed Forces	2,394
News	21,356
Miscellaneous	4,789
Recorded Programs	21,030
Total	117,342

1/ Annuario statistico italiano, 1941, p. 311.

CONFIDENTIAL

Appendix II: Press

TABLE 4: IMPORTANT DAILY NEWSPAPERS 1/

(a) Rome

(1) Il Giornale d'Italia. Formerly organ of Virginio Gayda. Director after July 25, 1943, Senator Alberto Bergamini (founder and director, 1901-24). Originally a powerful Rightist and Nationalist organ; then one of strongest Fascist papers. Controls Il Piccolo. Corso Umberto I, Palazzo Sciarra.

(2) Il Lavoro Italiano, formerly Il Lavoro Fascista. Editor after July 25, 1943, Dr. Armenise, who was under Fascism a member of its board of directors and a leading figure in the agricultural corporation. As mouthpiece of the syndicates, may either follow a policy of sustaining their Fascist organization or form a nucleus for a "popular front" labor leadership. Piazza Montecitorio, 127.

(3) Il Messaggero. Edited after July 25, 1943 by Pio Perrone, one of the greatest Italian capitalists (Ansaldo), who has owned the paper for many years, even while Alessandro Pavolini, Fascist Minister of Popular Culture, was editor. Perrone's brother Mario was assistant Director before July 25. Represents large industry. Good news coverage. Via del Tritone, 152.

(4) Il Popolo di Roma. Edited after July 25, 1943 by Corrado Alvaro, novelist, under Fascism editor of Corriere della Sera and Resto del Carlino, also frequent contributor to La Stampa and Il Messaggero. Via del Tritone, 61.

(5) La Tribuna-L'Idea Nazionale. Fascist Editor Umberto Guglielmotti, onetime president of the Journalist's Syndicate. Before Fascism, La Tribuna was a leading ministerial organ; L'Idea Nazionale was the leading nationalist organ (Federzoni, D'Annunzio, etc.). Via Milano, 69.

(b) Milan

(6) Il Corriere della Sera. Most prominent daily of Italy. Formerly liberal. Good news service. Controls Il Pomeriggio and La Domenica del Corriere, Sunday magazine-newspaper edition. Via Solferino, 28.

1/ Annuario della stampa, 1937-38; FBIS Western European Weekly, Aug., Sept., 1943.

CONFIDENTIAL

(7) Il Secolo -- La Sera. Formerly leading democratic daily. Lost influence under Fascism. Via Settala, 22.

(8) Il Popolo d'Italia. Mussolini's paper. Director under Fascism and perhaps now under the Germans, Vito Mussolini. Editor Giorgio Pini. Mario Appelius and Luigi Barzini prominent Fascist staff members. Offices sacked by anti-Fascist crowds; paper abolished by Badoglio, revived by Germans. Via A. Mussolini, 10.

(c) Turin

(9) La Stampa. Formerly the organ of Giolitti, upheld his liberal tradition against Badoglio. Via Roma, Galleria de La Stampa.

(10) La Gazzetta del Popolo. Edited after July 25, 1943 by Tullio Giordana, founder of L'Epoca (Rome, paper of Orlando), onetime director of La Tribuna (Rome). Owner: Soc. Editrice Torinese, a large publishing house. Giordana came out against the Badoglio censorship. Corso Valdocco, 2.

(d) Bari

(11) Gazzetta del Mezzogiorno. Under Fascism, founder and director Raffaele Gorjux; editor, Luigi de Secly. Largest daily of the South outside of Naples. Piazza Roma, 48.

(e) Bologna

(12) Il Resto del Carlino. Editor after July 25, 1943, Professor Giovannini, political economist, a leading personality in pre-Fascist Italy. Long established conservative paper, once organ of the landed interests. Via Dogali, 5.

(f) Cremona

(13) Il Regime Fascista. Founder and Director, Roberto Farinacci, radical Fascist. Suppressed by Badoglio; may be revived by the Germans. Runs Cremona Nuova (Fascist publishers) and La Vita Italiana (monthly). Via S. Anguissola, 14-16.

(g) Florence

(14) La Nazione. Editor after July 25, 1943, Bruno Micheli. Old nationalist paper. One of the earliest Fascist dailies. Controls Il Nuovo Giornale, the only other important Florentine daily. Via Ricasoli, 8.

(h) Genoa

(15) Il Corriere Mercantile. Editor after July 25, 1943, Luigi Dameri, formerly a member of the staff. Official organ of the shipping and commercial interests of Genoa. Old, conservative, specializes in economic news. Controls Giornale di Genova. Via Brigata Liguria, 15.

(16) Il Lavoro. Editor after July 25, 1943, Umberto Cavassa, formerly of the staff. In pre-Fascist times, the organ of the seamen's union. Under Fascism, operated by an ex-socialist, Editor Giuseppe Canepa. Salita di Negro, 7.

(i) Leghorn

(17) Il Telegrafo. Fascist Editor Giovanni Ansaldo. May be reinstated by Germans. Controls Corriere del Tirreno, only other important Livornese daily. Viale Vittorio Alfieri, 3-4.

(j) Naples

(18) Il Mattino. Editor after July 25, 1943, Paolo Scarfoglio, son of the founder Eduardo Scarfoglio. Controls Il Corriere di Napoli, and Il Roma (Editor Enrico Scaglione), only other important dailies in Naples. Via Angiporto, Galleria 7.

(k) Palermo

(19) Giornale di Sicilia. Leading paper of the island. Put out a Roman edition after the fall of Sicily. Via Maurolico.

CONFIDENTIAL

(20) Sicilia Liberata. Daily reported published under Allied occupation.

(1) Trieste

(21) Il Piccolo. Pre-1918 irredentist, then nationalist organ. A single management (Soc. An. Ed. Ital. Roma-Trieste) controls this paper and Il Piccolo della Sera, Il Popolo di Trieste, and Le Ultime Notizie -- all important Trieste dailies. Via Silvio Pellico, 8.

CONFIDENTIAL

TABLE 5: IMPORTANT PERIODICALS 1/

(a) General

Nuova Antologia (1866), Rome; Luigi Federzoni, editor; general political, economic, and literary articles by leading men in public life; fortnightly.

Bibliografia Italiana, Rome; annotated bibliography of Italian publications; monthly.

Leonardo, Florence; critical reviews of books; monthly.

Minerva (1891), Rome; general review; monthly.

La Critica, Bari; publication of Benedetto Croce; irregular.

La Critica Fascista, Rome; Fascist editor Giuseppe Bottai; fortnightly.

Gerarchia, Milan; Fascist editor Vito Mussolini; monthly.

Rassegna Italiana, Rome; Fascist editor Tommaso Sillani; monthly.

La Vita Italiana, Rome; rabid political propaganda (controlled by Farinacci) and anti-semitism; monthly.

(b) Economic

Il Giornale degli Economisti/Rivista di Statistica (1886), Milan; editor Giorgio Mortara, leading economist and statistician; monthly.

(c) Press

Echi e Commenti, Rome; every ten days.

1/ MOMS Italian Basic Handbook, p. 92; Annuario della Stampa, 1937-8

CONFIDENTIAL

(d) Political

Relazioni Internazionali, Milan; Fascist editor Vittorio Varale; gives comprehensive summary of diplomatic activity and official releases, as well as polemical articles on international relations.

(e) Popular and Illustrated

Illustrazione Italiana (1873), Milan; Fascist editor Enrico Cavacchioli; frequent propaganda contributor, Mario Missiroli; weekly.

TABLE 6: CATHOLIC PUBLICATIONS 1/

(a) Newspapers

L'Osservatore Romano (1861), Vatican City; editor Count Giuseppe dalla Torre, conservative-clerical leader; principal contributor Professor Giuseppe Gonella. The Osservatore, the official newspaper of the Vatican, publishes all encyclicals, speeches, interviews, etc., of the Pope and of high ecclesiastical officials, usually verbatim.

L'Italia, Milan; Via Tadino, 23.

L'Avvenire d'Italia, Bologna; via Mentana, 4; has a Roman edition (L'Avvenire).

(b) Periodical

La Civiltà Cattolica, Rome; editor F. Rinaldi; organ of the Jesuit order, very close to High Vatican circles; fortnightly.

1/ Same sources

BR- 00157

TABLE 7: ITALIAN BOOK PUBLICATION, 1937-1939 1/

	1937	1938	1939
Main types of books published			
Religious	488	532	615
History and allied subjects	778	696	824
Legal	780	973	865
Medical	654	621	591
Fascism, political and social sciences	471	503	561
Philological	1211	1100	843
Contemporary literature: Poetry	453	407	438
" " Prose	1136	1038	896
" " Drama	281	241	243
" " Miscellaneous	166	141	167
Technology and industry	502	483	543
Total publications			
Italian	8,814	8,511	8,847
Other languages	1,356	1,470	1,169
Place of publication (regions)			
Lombardia (including Milan)	2,825	2,447	2,335
Lazio (including Rome)	1,852	1,966	2,313
Piemonte (including Turin)	1,155	1,159	1,046
Toscana (including Florence)	1,114	1,142	1,190
Veneto (including Venice)	639	664	719
Emilia (including Bologna)	551	609	607
Campania (including Naples)	603	609	524
Sicilia (including Palermo)	448	380	353
Ten other regions	983	1025	929
Total books published, all types	10,170	9,981	10,016

1/ Annuario statistico italiano, 1941, pp. 305-6.

BR- 00157

CONFIDENTIAL

TABLE 8: MAJOR PUBLISHING HOUSES 1/

Milan

A. Mondadori, Via Corridoni 39
Fratelli Treves, Via Palermo 10
Rizzoli & C. -- Societa Anonima per l'Arte della Stampa, Piazza Carlo Erba 6
Casa Editrice Libraria Ulrico Hoepli, Via Berchet

Turin

Unione Tipografico-Editrice Torinese (UTET), Corso Raffaello 28
G. B. Paravia & C., Corso Vittorio Emanuele II, 199
Editrice Internazionale, Corso Regina Margherita 176 (scholarly, moral, religious books)

Bologna

Nicola Zanichelli, Corte di Galuzzi 13

Florence

R. Bemporad & Figlio, Via de' Pucci, 4-A
Vallecchi, Viale dei Millo 72

Palermo

Industrie Reunite Editoriali Siciliane (IRES), Via Enrico Albanese

---

1/ Societa Italiana per Azioni, Notizie statistiche, 1937 (Rome, 1937).

CONFIDENTIAL

Appendix III: Films

TABLE 9 : BOX OFFICE RECEIPTS, 1939 1/

	1,000 lire
Theater	119,755
Cinema	597,253
Sports	40,924
Miscellaneous	98,098
Total	856,030

TABLE 10: PER CAPITA EXPENDITURE ON FILMS, 1939 2/

Region	Lire	Region	Lire
Liguria	31.66	Campania	9.33
Lazio	25.75	Puglie	8.15
Venezia Giulia e Zara	22.14	Marche	7.67
		Umbria	7.55
Piemonte	18.20	Sicilia	7.40
Lombardia	17.94	Sardegna	7.15
Toscana	16.57	Abruzzi e Molise	3.97
Emilia	15.87	Calabrie	2.17
Veneto	10.84	Lucania	1.51
Venezia Tridentina	10.49	ALL Italy	13.61

1/ Annuario statistico italiano, 1941, p. 309

2/ Ibid.

CONFIDENTIAL BR - 00157

TABLE 12: NUMBER OF FILMS (1,000 Metres or More) Released, 1930-1938 1/

	1930	1931	1932	1933	1934	1935	1936	1937	1938
Italian	18	27	31	36	31	39	43	33	45
Foreign	374	262	229	260	267	202	187	289	228
Total	392	289	260	296	298	241	230	322	273

TABLE 13: FILMS SUBMITTED TO MINISTRY OF POPULAR CULTURE IN 1940 (Exclusive of LUCE Films) 2/

	Italian	U.S.A.	French	German	Other	Total
Full-length films						
Submitted	85	78	49	45	20	277
Approved	81	63	40	38	10	232
Approved with modifications	4	13	3	5	8	33
Disapproved	0	2	6	2	2	12
Short films						
Submitted	41	22	--	8	--	71
Approved	18	13	--	8	--	39
Approved with modifications	20	6	--	--	--	26
Disapproved	3	3	--	--	--	6
Total						
Submitted	126	100	49	53	20	348
Approved	99	76	40	46	10	271
Approved with modifications	24	19	3	5	8	59
Disapproved	3	5	6	2	2	18

1/ Societa Italiana degli Autori ed Editori, Lo Spettacolo in Italia, 1938, p. 208

2/ Annuario statistico italiano, 1941, p. 310

CONFIDENTIAL BR. 00157

TABLE 13: BOX OFFICE EARNINGS OF NEW FILMS, BY NATIONALITY, JULY 1, 1937 - DECEMBER 31, 1938 1/

Country of Origin	Percent of Total Earnings
U.S.A.	73.56
Italy	13.63
France	5.05
Germany	4.73
England	2.79
Japan	0.24
	100.00

TABLE 14: MAJOR FILM COMPANIES, 1937 2/

Rome

Cinecittà -- S. A. Italiana Stabilimenti Cinematografici, Via Veio 51 (est. 1935; capital 6,000,000 lire)
Ente Nazionale Industrie Cinematografiche, Via Po 32 (est. 1935; capital 10,000,000 lire)
Industrie Cinematografiche Italiane (ICI), Via del Tritone 87 (est. 1933; capital 1,000,000 lire)
Astra Film, Via Po 50 (est. 1935; capital 20,000 lire)
Luigi De Vecchi -- Industria Cinematografica, ViaFrancesco Crispi 58 (est. 1938; capital 50,000 lire)

Milan

Cinematografia a Colori Naturali (Ci. Co. Na.), Foro Bonaparte 57 (est. 1928; capital 1,500,000 lire)

Tirrenia (Pisa)

Cinematografica Immobiliare Pisorno (est. 1934; capital 60,000 lire)
Consorzio Vis (est. 1934; capital 1,000,000 lire)
Pisorno Film (est. 1937; capital 2,100,000 lire)

1/ Lo Spettacolo in Italia, 1938, cited, p. 199.

2/ Società Italiana per Azioni, Notizie statistiche, 1937, pp. 1749-53.